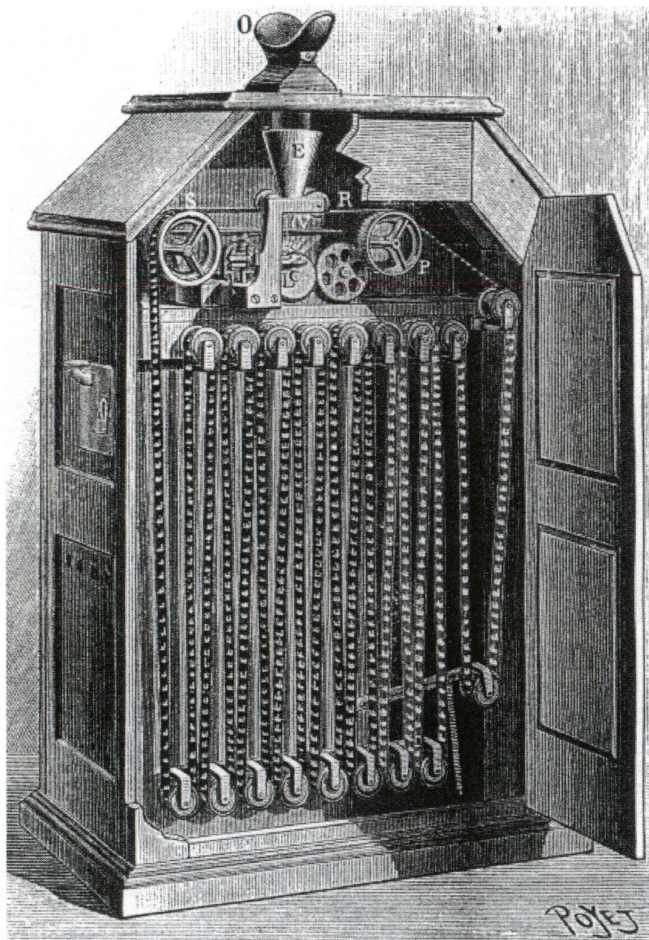


Mechanical Memories Magazine

ISSUE 17

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*The only U.K. subscriber magazine
Dedicated to vintage coin-operated amusement machines.*

Mechanical Memories Magazine

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Editorial

Hello again, and welcome to issue 17, and a particularly warm welcome to a few new subscribers who have come along since the last issue.

Now, the magazine has been a little late the last couple of months, although I think most will understand the reasons for this. Unfortunately, there could be a chance that it will be later than intended this month also – and it's not my fault! At the time of writing (Wed. 3rd), it is intended to have the mags in the post on Monday the 8th. However, the postal workers are on strike for the next couple of days, and it looks likely that it will continue into next week. So, to cut a long story short, I've no idea when you'll get it!

As I reported briefly last month, our next event takes place on Sunday 25th Nov., and it will be back in Coventry again, although not the same venue as last year. Entry forms are included with the magazines, so can I urge you to return them as soon as possible – please don't leave it to the last minute as some have done previously. If you have pictures of the machines you're entering, please include some with the entry form as I had very few to include in the catalogue last time. Anyway, more details on the next couple of pages.

And finally, although it is entirely unlikely that anyone ever reads the publishing details on page 2, some may have noticed last month that the magazine is now published by **Antique Automatic Amusements**, rather than Jerry Chattenton. Nothing's changed, it's still me. AAA is the trading name of my operating business, and it just seemed to make more sense to have everything in the same name.

Well, that's about it for now

All the best

Jerry

It's Show Time!

Coundon Social Club, Coventry, Sunday 25th November

Yes, it's that time of year again and we're back in Coventry for this one. Jeremy's booked a great new venue with all the amenities we need. There is a huge car park; food and drink will be available and just in case anyone's interested (Charlie) there's a bar. We're sticking with the same format as our two previous events: a social day with the auction providing the focus in the afternoon.

As a trial run, we're going to allow children – to an extent, although we will not allow small toddlers or babies. At the last two events, we've stated 'no children', although a small number have sneaked in, to which we've turned a blind eye. To be honest, this hasn't caused any disruption, and we are mindful that there will be a few of you who will find it really difficult to attend without bringing the kids. However, all we ask is that you notify us in advance and that it is acknowledged that any disruptive brats will be asked to leave. If this doesn't work, then there will be a total ban in future. So please don't allow your children to spoil it for others.

Unfortunately, following the fiasco at Sarratt, we're introducing another new rule: There is to be no buying and selling in the car park. If you have machines to sell, enter them in the auction. Or if you have lots of smaller stuff, book a sales table. We're trying to keep prices as low as possible; there is no entry fee for auction lots and the commission rates for buyers and sellers frankly couldn't be any lower, all of which most people appreciate and understand. I don't believe it is reasonable or fair for a small minority to use our venue as a showcase to flog stuff in the carpark.

I'm hoping this will be our biggest event yet, and I've already had over forty lots promised. Entry forms are included with this issue, so please get your entries in as soon as possible. Remember, the closing date for entries is Monday 12th November. Once again, sales tables can be booked for just £15, or for an extra fiver you can book two. This is an ideal way of selling spares and paperwork etc. and sellers at our previous two events have done very well. Entry will of course be by catalogue, so reserve yours now!

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Moving Picture Machines

Part one – The Kinetoscope

Thomas Edison demonstrated his first Phonograph in 1877; a device for the recording and playback of sound. A decade later, he turned his attentions to the development of the recording and playback of moving images. But it was Edison's assistant who was to be the true pioneer of coin-operated moving pictures.

William Kennedy Laurie Dickson was born in France in 1860. His father was English and his mother, although French, was of Scottish decent. After the death of his father, William Dickson, with his mother and two sisters, moved to England. At the age of nineteen, he wrote to Edison asking for employment, to which Edison refused. The Dickson family's stay in England was brief, and they soon moved to America, where four years later Dickson was finally offered employment at the Edison laboratories.

Experiments on a moving picture machine began in 1888, when Edison determined to develop *"an instrument which does for the eye what the Phonograph has done for the ear, which is the recording and reproduction of things in motion."* It was Dickson who was given the job of developing Edison's ideas, and it is he who is generally credited as the major player in the development of moving pictures. Early experiments centred around the Phonograph principal, using a cylinder around which tiny photographic transparencies were attached in a spiral, in much the same way as the groove spirals round a Phonograph cylinder. It was intended that images would be projected by shining a light through the transparencies from inside the cylinder.

Edison also clearly intended to combine vision with sound, as is evidenced in his preliminary patent claim in October 1888, where he stated: *"We may see and hear a whole Opera as perfectly as if actually present."* Edison's second patent claim was filed in March 1889, where Edison named the new device as a Kinetoscope (from the Greek *kineto*, meaning movement and *skopos* to watch). But there were still many problems to overcome, in particular it seems, creating either an intermittent light source or intermittent movement of the cylinder between each image in order to momentarily freeze each individual frame. Unable to overcome these difficulties, the cylinder idea was eventually abandoned toward the end of 1890.

The major breakthrough for Dickson came in the summer of 1889, with the introduction of photographic quality celluloid, and efforts were concentrated on developing a machine using celluloid film. Essentially, the new Kinetoscope employed a continuous loop of film wound around spools driven by an electric motor, housed in a wooden case. An eyepiece was located at the top of the box, through which the film could be viewed through a magnifying lens. Light was shone through the film from inside the case via a rotating shutter mechanism, which intercepted the light source in sync with the passage of the film, thus producing the illusion of motion.

Dickson had finally produced a working prototype Kinetoscope by spring 1891, and the first public demonstration was conducted at the Edison West Orange laboratory, New Jersey, on the 20th May, for the benefit of 150 members of the National Federation of Women's Clubs. The New York Sun newspaper reported what the women saw thus:

'In the top of the box was a hole perhaps an inch in diameter. As they looked through the hole they saw the picture of a man. It was a most marvellous picture. It bowed and smiled and waved it's hands and took off it's hat with the most perfect naturalness and grace. Every motion was perfect.'

The man in the film was Dickson, and the little movie lasted just three seconds. That historic short film still exists, and is known as the 'Dickson Greeting'.

Patent specifications for the Kinetoscope and the Kinetograph (the camera) were filed in August 1891, but there was still much work to be done. Major advances were made during the following year, and it was at this time that it was decided to incorporate a coin mechanism into the finished machines. It was during this year too, that Dickson created a cinematic benchmark. The film strip used originally was three quarters of an inch wide, with a line of holes on one edge of the film, which engaged with a driving sprocket. However, Dickson changed this to 35mm with sprocket holes on both edges; a format that would become, and still is, the international standard. By the end of 1892, Dickson had perfected the design of both the Kinetoscope and the Kinetograph, and U.S. patent no. 493,426 was finally granted in March 1893.

Having perfected the design of the machines, efforts could now be concentrated on producing films. Construction of a purpose-built studio in the grounds of Edison's West Orange Laboratory commenced in December 1892, and this is acknowledged as the first ever film studio. Due to Edison's fame and reputation, Dickson was able to persuade major showbusiness personalities to travel from New York to the West Orange studio, often waiving their fees.

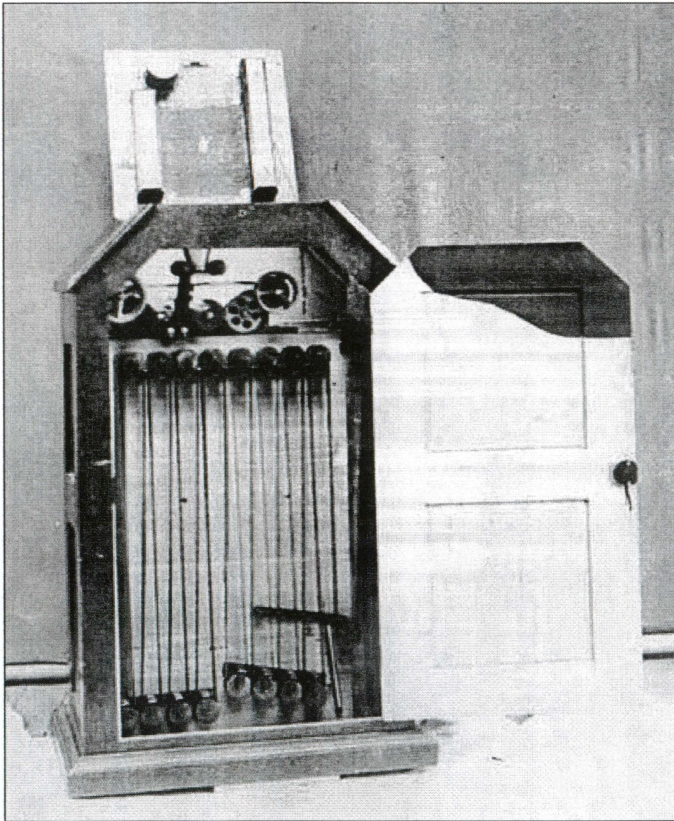
The Kinetoscope was due to make it's public debut at the Chicago World's Fair, opened in May 1893. However, the twenty-five machines promised were not ready for it's opening, and indeed, never made it to the World's Fair. The delay was probably due to a nervous breakdown suffered by Dickson earlier in the year, although it is not clear whether it was the machines that were not ready or twenty-five different films. Instead, the Kinetoscope was premiered at the Brooklyn Institute of Arts and Science on 9th May 1893, where just one machine was exhibited showing a film entitled 'Blacksmiths'.



The film demonstrated on the 20th May 1891 - the 'Dickson Greeting'.

The Kinetoscope, in its developed format, was housed in a wooden case approximately four feet high. The film, a little short of fifty feet in length, was wound around a series of spools, tension maintained by a jockey spool. It is not clear at what speed the machines ran, but it is thought to be something in the order of forty frames per second, which would allow a total running time of no more than twenty seconds.

After the Kinetoscope's premier in May '93, little progress was made in exploiting the machines commercially. Almost a year later, on the 14th April 1894, Holland Brothers opened a Kinetoscope Parlour at 1155 Broadway, New York City, where ten machines were installed. The machines were arranged in two rows of five, and were not at this stage coin-operated. Patrons were charged twenty-five cents to view all the machines in one row, so to view all ten would have cost half a dollar – a considerable amount for little more than a total of three minutes viewing time. But it was a great success, and within weeks the Holland brothers had opened parlours in Chicago and San Francisco. Others followed, and within months Kinetoscope parlours had opened all over the United States.



A rare photograph of a Kinetoscope with its door open.

News of the new moving picture machines spread quickly to Europe, and the first Kinetoscope parlour outside the United States opened in London in October 1884. It has been suggested by some that Edison may have lost interest or confidence in the Kinetoscope project at some time; the truth, of course, will never be known. However, this notion may be supported by Edison's neglect to file for worldwide patents. As the popularity of Kinetoscope parlours grew throughout Europe, it became inevitable that the machines would be copied. They were manufactured in England by Robert W. Paul, who built numerous machines and incorporated some important innovations.

However, the Kinetoscope's popularity was to be short lived. There were a number of reasons for this, principally the Lumiere brother's new Cinematography, introduced in 1885. With the advent of a viable screen projection system, the Kinetoscope, or any moving picture machine that could only be viewed by one person, would be rendered nothing more than a coin-operated novelty, for which punters would not spend large sums of money to use. In addition, Kinetoscopes were unreliable; film breakage was common and frequent – not ideal in a coin-op environment. And priced at over \$200 they were not cheap, but then they were not cheap to produce either. The relatively complex machines had become, in a short period of time, an unviable means of displaying a mere twenty seconds of film. If coin-operated moving picture machines were to survive as amusement novelties, then they would have to be produced far more cheaply and be far more reliable.

To be continued



A Kinetoscope parlour, San Francisco c.1894 or 1895

Bits and Pieces

Slotties Day Out

Once again, we had a glorious sunny day for Slotties Day Out in Brighton, but unfortunately, it wasn't a great turnout this time. It was really good to see those who could make it, particularly Graham Millard who came all the way down from Bedford. In fact, there were so few of us that by the time we got to the pub in the evening, there was only Tony Atkins and myself left! As a result of the low turnout, we were not able to conduct 'The Great Allwin Challenge', which was disappointing. I'm beginning to wonder whether we'll ever be able to do this, so if anyone has any ideas – let me know.

The Bollands Survey

I've given this a rest over the last few months, not least because there hasn't been anything much to report. However, three machines were sold at auction in America recently, which brings the total number of Bollands working models residing in the States to twenty-four. I've no idea who owned the machines before going to auction, or where they are now, so if anyone has any information, please get in touch.

I've made a request previously for information on machine cases, as there are many machines on the list for which I do not have pictures. I'd particularly like to know how many machines have survived in Clown cases, so again please get in touch. It would also be good to have pictures of every machine, so if I don't already have a 'photo of your machine(s), a picture or two would be much appreciated.

The Wonders List

Well, this one just died! We managed to add a couple to the list, but it's now gone very quiet on the Wonders front. I'm positive there are more Wonders allwins out there waiting to be discovered, so please help if you can. I previously mentioned that I had a vague recollection that Honest Joe has nineteen cups, but once again I was talking crap! The backflash features a large blackboard displaying odds of 24 to 1, so Honest Joe is, of course, a twenty-four cup machine.

Missing Person Request

Gary Wood contacted me recently, asking for help in locating someone by the name of John Inglis, who had left a message for Gary but had not left contact details. I've no idea who John Inglis is, I've never heard of him and he's not a subscriber to this magazine. But if anyone knows him, please ask him to contact Gary on 0115 974 7037.

Auction News

By Brian King

**Junktion Auction, The Old Railway Station, New Bolingbroke, Nr Boston.
Saturday 29th September 2007.**

The annual auction at the Junktion – dealers in nostalgia, took place last Saturday. Included were all manner of items from motoring signs, enamel advertising signs, a dairy handcart, fairground organ and a smattering of amusement machines.

Of particular interest to slotties were eleven machines, quite a few of which did not sell due to the high reserves placed on them. Two Aristocrat Nevada bandits on 1p play and requiring work were unsold at £100 bid. A nice Mills Brooklands bandit reached £300, but again was unsold. A distressed Bryans Clock sold for £240 and a Bryans Eleveses allwin on 2p play also sold for £340. A Bryans Bullion on 2p reached £330 but again was unsold. Of particular interest were two floor standing 1930s Racing Car horizontal reel machines made by Brecknell, Munro & Rogers – ‘Brooklands Racers’ I believe. Both machines required work, with parts missing, and were both sold to the same bidder for £240 each. Possibly the best buy of the day was a Little Stockbroker, which was very original, having been found in a house clearance. It was on old penny play, minus keys and required a complete repaint but sold for just £280.

Lots 908 and 909 were a ‘Harman Secrets’ drop card viewer c1940 and an arcade crane with art deco design. The guide price for the viewer was £500 – 700 and the crane at £2000 – 2500. Having been at the auction from 10 am, I had had enough by 4 pm and so cannot give you the results on these. Perhaps other readers may be able to oblige!

Editor's comment

Thanks for your report Brian – 900 plus lots sounds like a bloody long day! I had heard rumours of the Junktion auction back in August, but as I was preoccupied with trying to earn some money during the school holidays, was unable to gather any details to print in the magazine. Anyway, just a reminder – if any subscriber has information on any event that may be of interest to the readership, please let me know so that I can give it a mention in the magazine.

And while on the subject of auctions, if I could have tenner for every time I've been asked about the Blackpool Pleasure Beach auction, I'd be a rich man! As things stand at the moment, it is entirely unlikely that Christies will be handling it (or that they ever had any intention of doing so), and there doesn't seem to be any likelihood of it being held at the Pleasure Beach, as originally proposed. But as and when I receive any credible information, I'll ensure it's included in these pages.

WHAT A NICE SURPRISE

By The Old Devon Codger

The weekend of 11/12 August 2007 saw the South Devon Railway (SDR) hold an “Old Fairground” weekend at their wonderful station at Buckfastleigh in South Devon. The South Devon Railway maintains a beautiful stretch of line running through gorgeous Devon scenery following the river Dart valley. The restored steam engines puff up and down between Buckfastleigh and Totnes Riverside via Staverton and provide not just a fun day out but also a scheduled service used by locals and visitors alike.

In keeping with their Heritage railway status the SDR hold different themed weekends during the summer and I went along early to take some photographs of the event for the organisers. I saw a very attractive round stall being set up and was immediately drawn to it. At that, stage the stall was just a shell and I went off to take more pictures, including pics of the excellent restored rides, stalls and shooting gallery belonging to Mike Stabb.

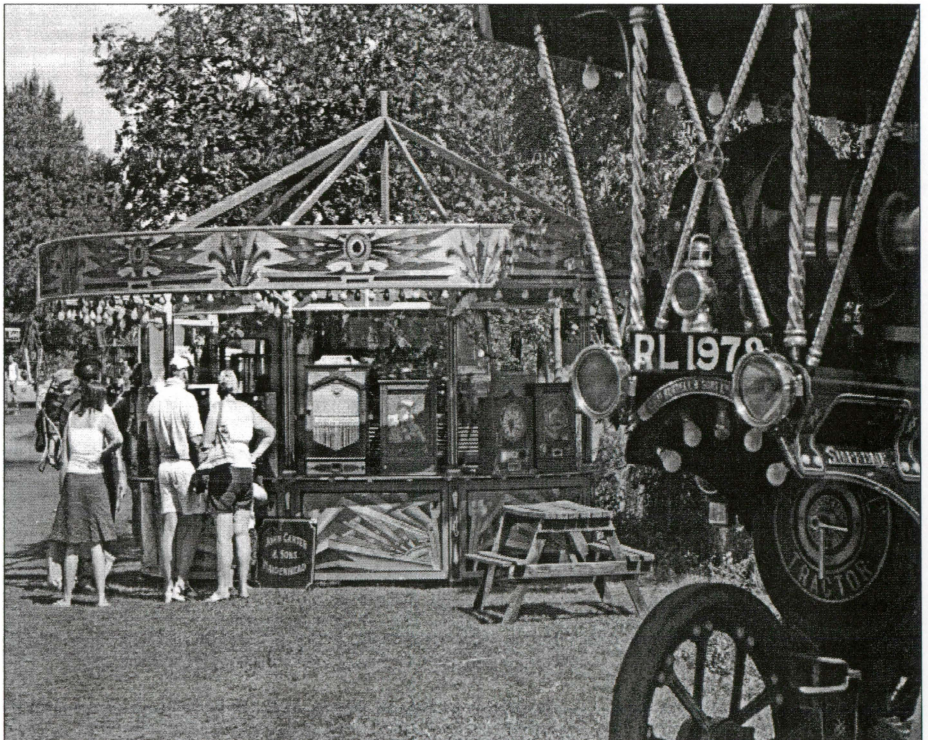


Brian Ward's ex Carters' round stall along side his 'Wonderland' mirror show.

When I returned it was being transformed into something rather special! I saw from a distance Allwins being set up and very nice they looked too. On the ground, leaning against the lower boards, I saw the familiar red signs of "Carters Fair" and obviously was curious. I found the owner carrying a machine with a big grin on his face and this was the story:

The round stall belongs to Brian Ward who bought it after the Carters auction. Brian told me that Gerry Cottle was very pleased to see it go to someone who would use it again. Indeed, the Bryans Bullion and Challenger actually came from Carters Arcade. The round is now presented by Brian with the assistance of Georgia Roberts, and this outing to the SDR was the first time it had been re opened to the public. Brian pointed out only half the stall was out due to site and safety restrictions but it still looked really good. I can remember what it looked like when fully set up - great. Along side the round (or half round) was another of Brian's finds, his Wonderland Mirror Show together with a Striker - great fun for all ages. On show and in use amongst others I saw the following machines: -

Bryans Bullion; Old style Challenger; The Gypsy; Rotamat; Film Stars; White City; Elevenses; Pete Barson Waterfall; Bryans Clock; Players Allwin; Spitfire Allwin.



As you can see from the pictures the stall was proving a very popular attraction. It was really nice to see such a pretty stall being used again and I must admit to feeling slightly envious. It just shows that the old machines we all like still attract people of all ages who actually still play them for fun. A great credit, I think, to the original inventors whose machines continue to entertain.

Back to Brian. Brian clearly loves to entertain in the traditional showman style. His card (Millbrook Funfairs) shows that his amusements are available to hire for fetes, Galas, Private Parties, Film & TV work etc.

Thanks Brian for bringing the round back to life & thanks to the SDR in putting on the event in the first place! I look forward to the next one.

The Old Devon Codger



Above: Brian's machines being enthusiastically played at the South Devon Railway.

Opposite page: *An ideal 'photo opportunity for a very cheeky Burrell Showman's tractor that just couldn't resist getting in the picture!*

Seaside Memories Exhibition

By Darren Hesketh

Wrote the book, produced the DVD, set up the museum, now comes the long awaited tour! For any reader interested in my latest venture – read on.....

The ‘Seaside Memories’ touring exhibition, now in development, is set to feature various displays and artefacts related to seaside entertainment from Victorian times up until the 1960s. The exhibition is aimed primarily at museums in the Northwest of England, and I expect (hope) it will be available for hire by around Easter 2008. The signs are looking good, as interest has already been shown by one large museum, even before any promotion of the display.

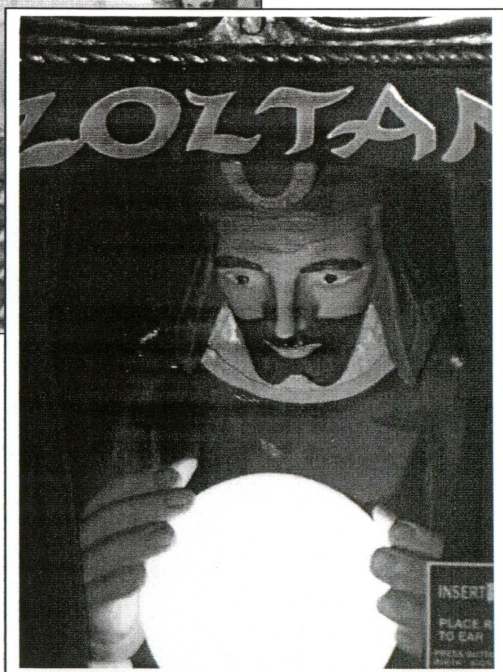
Exhibits currently being specially hand-built include an authentic Victorian style Punch and Judy booth (approx. 8ft in height!); traditional hand-carved Punch and Judy puppets; Crazy Distorting mirrors; a hand painted ‘Aunt Sally’ Photoboard (have your picture taken as the Laughing Sailor or the Gypsy Fortune Teller); life size hand painted backdrop of a typical Victorian sideshow entertainment. Also on display will be much related items and memorabilia, including vintage pennyslot machines (approx. 10 in total); saucy seaside postcard display; a montage of vintage postcards (Blackpool and Southport – our closest resorts) plus many more fun and fascinating displays. At the moment, I am currently ‘restoring’ two original 1950s deck chairs (they’re in a right state!), so all we need now is a poseable figure with knotted handkerchief etc. to sit in one of them!

The collection of slot machines required have not yet been secured, and we are still in need of a Laughing Sailor/ Policeman/ Clown; Gypsy fortune teller (floor standing of any age) and a Mutoscope with suitable ‘family’ reel. Perhaps even a moderately priced (if there are any!) working model. Any reader with any of these items for sale, please give me a call on 01942 732308 or email: museumofamusements@blueyonder.co.uk. We are also seeking any ‘affordable’ fairground art.

I don’t expect the exhibition to extend further afield than the Northwest of England, mainly due to the maintenance required on the machines – as any operator will understand, the machines just don’t run themselves. I shall post dates and venues in due course.

Finally, don’t forget if you’re in the Northwest region, why not pay us a visit at the Candle Workshops. We’re open weekends and school holidays and well worth a visit (so I’ve been told)! See www.museumofamusements.co.uk. We even have a new addition – Zoltan the fortune teller, and apparently he’s very good!

See you soon. Darren



Punch and Judy puppet machine and Zoltan at Darren's Museum of Amusements

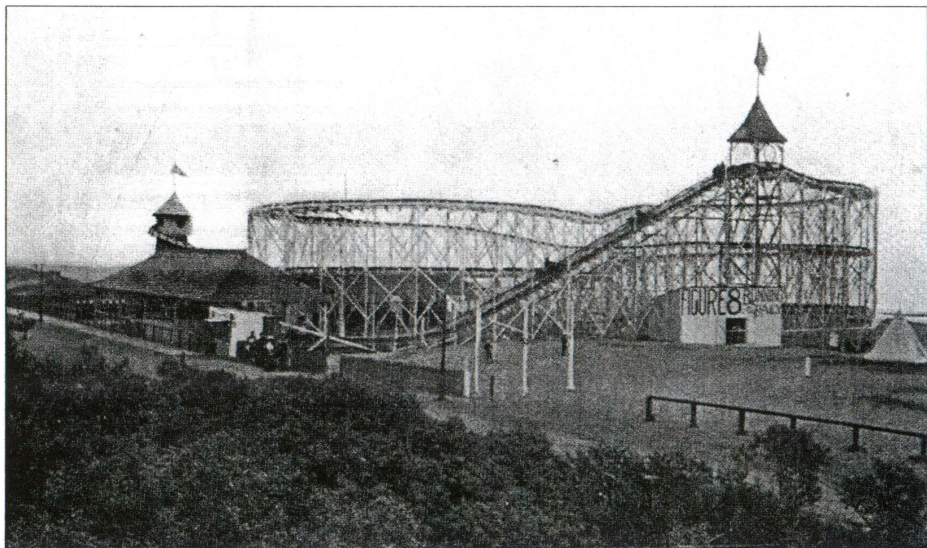
Arcade Memories of Long Ago

By Johnny Burley

Many people have written in the pages of this magazine of how they first began their collections or how they first took an interest in Old Penny Slots, so I hope you will let me indulge a little by telling you my story too.

Like most of us, it all started when I was a kid in short trousers. Most working class families living in the East Midlands, where I was born and raised, somehow managed to scrape together just enough to pay for a week's holiday at the nearest seaside resort each year. For many of us, that resort was Skegness, on the Lincolnshire coast. There were odd years when we had a change, maybe to Great Yarmouth, Rhyl or Bridlington (which had the famous Joyland amusement complex), but it was mostly good old 'Skeggy' which became my once a year paradise.

This would have been in the late 1940s and through the 1950s. At that time, Skegness had two amusement parks which we called 'The Old' and 'The New'. The newer one, which I believe was run by Botton Brothers, was in the centre of the resort (and still exists), but my favourite was the old park situated at the end of the North Parade. The site where Britain's first roller coaster (switchback) was constructed in 1885, it still retained many of its older rides and attractions, also operating dozens of the old 1920s and '30s slot machines in its arcades.



The Figure 8 Switchback at the 'Old Park' on North Parade, Skegness.

My love affair with these machines began here. I was fascinated with the large floor-standing fortune tellers; the big two player machines; Pussy Shooters; rows of old allwins and bandits, and of course, the wonderful working models. What pleasure these machines could provide back then with a pocketful of old pennies, never thinking that one day I would actually own a few of my own. Two of my favourites were the Laughing Sailor and the Cry Baby. I also loved the early imported American 78 r.p.m. Wurlitzer jukeboxes found in the arcades (one play for 3d; two for 6d or five for 1/-). I can still recall the magic atmosphere with the (just pre rock 'n' roll) sounds of Slim Whitman; Frankie Lane and Johnny Ray etc. above the screams of the folk riding the coasters and the shouts of the sidestall barkers outside, along with the smell of freshly made seaside rock; toffee apples; popcorn and candy floss. That atmosphere cannot be found in today's arcades full of plastic electronics.

I raise my hat to guys like the editor of this magazine, Jerry, who along with others (who's names we all know) up and down the U.K. are striving with the same love and respect for these machines to recreate that same bygone arcade magic. Over the years since my childhood, my wife and I have travelled to many long-haul destinations worldwide, but I still to this day have a special fondness for dear old 'Skeggy' and that (now long gone) North Parade amusement park, for it gave me a wonderful interest, a hobby and many happy memories.

Happy Slotting All – Johnny B.

Editor's (adolescent) Memories

Many thanks for your memories Johnny, I'm sure we can all identify with your childhood recollections. Although I've never been to Skegness, or probably any of the other seaside resorts you visited as a boy, I can certainly recall the thrill of visiting the Kursaal at Southend and Dreamland in Margate.

Writing the piece on Moving Picture Machines brought back nostalgic memories of a different type. Back in 1973, a friend and I went on a day trip to Southend. I can't remember how we got there; we were both fifteen so obviously didn't drive. I suppose we must have gone on a coach trip. Anyway, we got there somehow. We played in many of the arcades along the seafront, but spent most of our time in the Kursaal. In the main hall of the Kursaal building, through which you had to pass before reaching the amusement park, we found a number of machines showing very rude films, at 10p a go. I know nothing about those machines, although at the time they would have been quite modern. I recall lots of wood effect Formica and yellow and red light-up flashes. We watched all the films (several times), and I can remember one in particular featured a nicely endowed young lady trying on a number of different coloured bras! Can you imagine the joy for two fifteen year old boys, looking at dirty films on a day trip to the seaside?.....Ahhhhh, happy days!

Lineage ads. are free to subscribers and will run for two issues, unless you instruct me otherwise. Please ensure I have your ads. by the 20th of the month for inclusion in the next month's issue. Remember to include your telephone number and the area where you live. **Post or e-mail to the address on page 2**

Wanted

Pennies Only label for an Oliver Whales allwin. Must have line around the edge.

Bill 01642 710834 (Middlesbrough)

For Sale

Brand new top flash for Oliver Whales Win a Nestles Milk Chocolate. £15

Brian 01347 811532 (York)

For Sale

Bryans Fruitbowl on old penny play, in 1st class original condition, plays and pays perfect. Has the original door that locks with Bryans key. The mechanism has done very little work from new, and even has all the original blue paint. Price £1000 No offers, first to see will buy.

Stuart 07854 568748 (Cumbria)

Wanted

Old pre 1930s games
I.E. Indoor, pub, board games etc.

Ivan 01273 401144

Wanted

Giant Wondermatics allwins. Also, coin entry (with the figure 1d) and coin cup with backplate for Wonders allwin.

Chris 07909 962186 (Berkshire)

Pinball Machines Bought and Sold

Dead or Alive!

Call Gazza 07887 926601 (Essex)

Wanted

Ball Hammer for Oliver Whales Win a Gift allwin. Urgent!

Brian 01347 811532 (York)

For Sale

Rare opportunity to acquire two classic video machines: Space Invaders I and Space Invaders II. Both need some attention. To be collected from Lancs., near M6. £200 the pair.

Clive 01489 784038

Wanted

Laughing Sailor, Laughing Policeman, Laughing Clown or other. Original, repro., Roger Gillman etc. Good condition or not. Required for new seaside exhibition.

Darren 01942 732308

Or Email

museumofamusements@blueyonder.co.uk

Wanted

Ruffler and Walker two player games:
Grand National and Grand Prix.

Charlie 07711 978806 (Essex)

Wanted

Bollands Working Models
Top price paid, plus finder's fee

Les 07905 372227 (Essex)

SPARES AND COINS

For Sale

New old stock, Bryans square Yale locks, with two keys. £10 each, plus £2 p&p

Tony 07974 460742 (Essex)
or email vanessa.raye@tesco.net

For Sale

Lowe & Fletcher and Yale locks. Will fit most Bryans machines. £12 per lock.

Tele. 07816 152111
Email jn168@aol.com

For Sale

Bryans Clock Face and Instruction Cards. For either 6 or 12 win. Perfect copies. Laminated or paper. £12 inc. UK postage. Topflashes for the following O. Whales Allwins: Double Six; Have a Go; Easy Perm; Playball; Each Way. Perfect copies. Laminated. £12 inc. UK postage.

Charlie 07711 978806 (Essex)

For Sale

Some Mills and Jennings repro reel strips left. £10 per set
Some original award cards – enquire.
Mills 5c and 25c original sets of payout slides. £30 per set

Peter 01304 822485 (Kent)

The Mutoscope Man

Large range of mutoscope parts available.
Part or total restorations undertaken.

John Hayward
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For Sale

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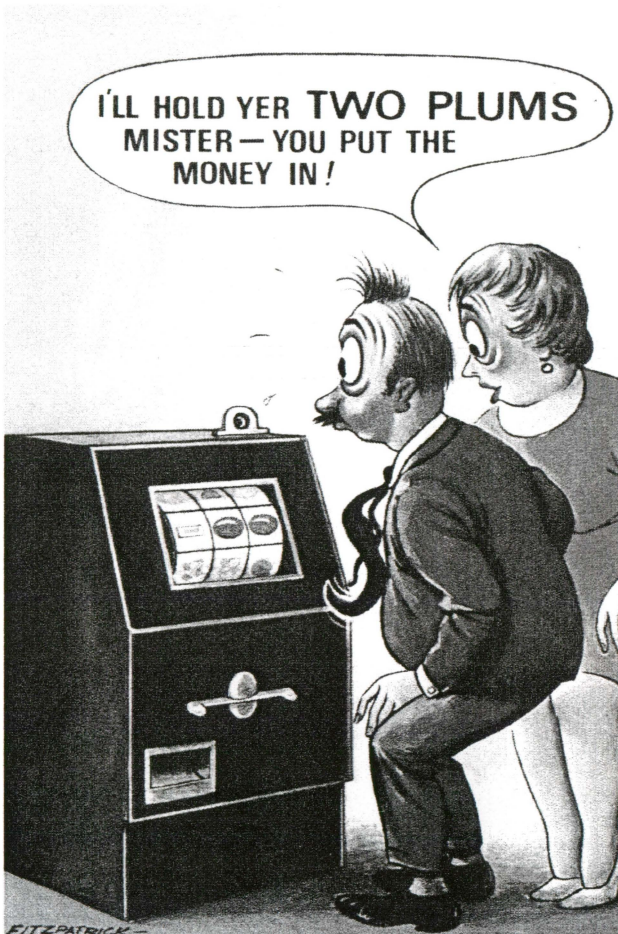
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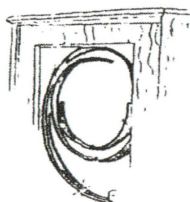
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17½" inside length
Middle 18" inside length
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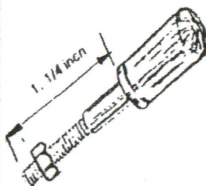
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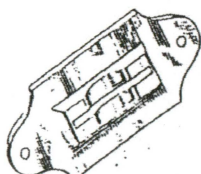
Win Tabs. Red print
on Silver foil sticky
backed 12 on a sheet!



CHROMED 7 ball win
gallery. 6 x 1.9/16



CHROMED THUMB
STOP



COIN SLOT
to suit 2p but can
be filed bigger

PRICE LIST

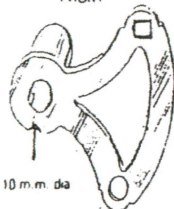
N01 Win Tabs (12 per
sheet) £15.25

N02 Ball Gallery £12.55

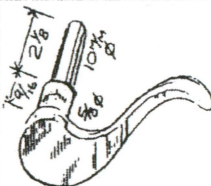
N03 Thumb Stop £6.25

N04 Coin Slot (2p)
£9.25

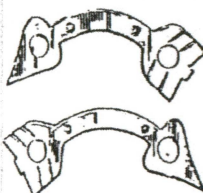
CHROMED TRIGGER
FRONT



10 m.m. dia



TRIGGER



CHROMED ARROWS
Reversible.

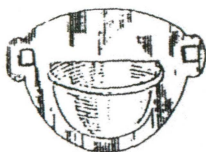
N05 Trigger Front £9.25

N06 Trigger £12.25

N07 Payout Arrow
£2.55

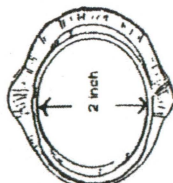
N08 Payout Bowl &
Surround £15.55

CHROMED PAYOUT BOWL

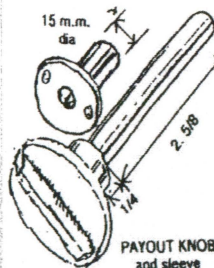


2.5 inch dia cup 2 x 0.25 inch fixing
squares at 3.75 inch centres.

CHROMED KNOB SHIELD



2 x tapped M5 fixing holes on
extended nipples 2.1/2 centres.



PAYOUT KNOB
and sleeve

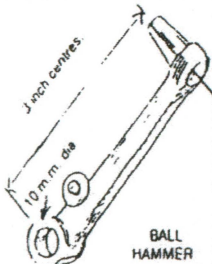
N09 Payout Knob
Shield £9.95

N10 Payout Knob &
Sleeve £11.95

N11 Ball Hammer £4.95

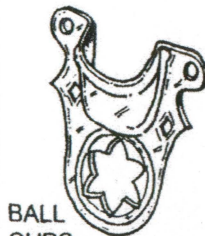
N12 Ball Cups
1-5 £9.99each
6-10 £7.99each
11+ £5.99each

N13 Spandrells £14.99



BALL
HAMMER

SPANDRELLS

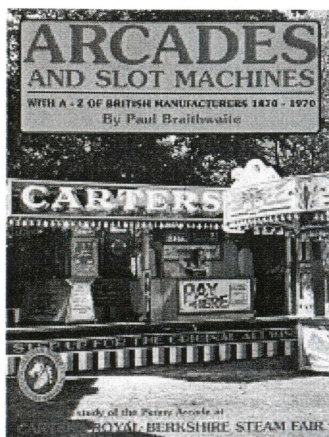


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outer £23.50
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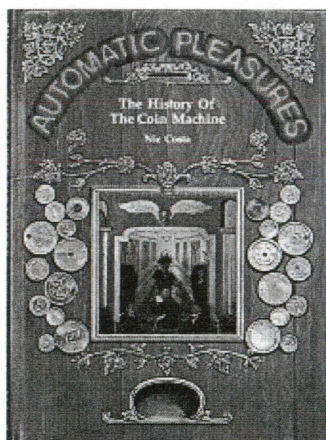
This potted history of British amusement machines is a well illustrated and useful introduction to the subject. Currently out of print.

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Automatic Pleasures:

The history of the Coin Machine By Nic Costa

Focuses on some of the earliest and rarest machines. The first book ever published on coin-operated machines from a British social history perspective. Out of print for many years.

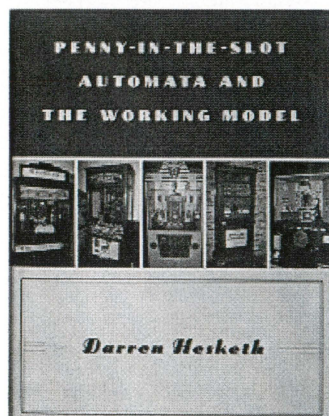
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By Nick Laister

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and the Working Model By Darren Hesketh

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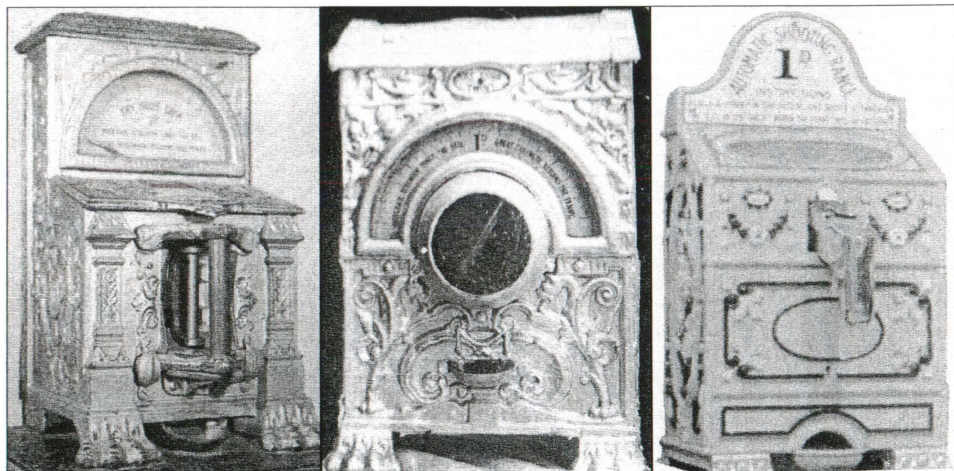
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